ISSN 0033-8672

THE RAGTIMER

NOVEMBER/DECEMBER 1979

PUBLISHED BY
THE RAGTIME SOCIETY

DEDICATED TO THE
PRESERVATION OF
CLASSICAL RAGTIME

RECENT BOOKS AND PERIODICAL ARTICLES OF INTEREST TO RAGTIMERS

"Bill Russell Reminisces." (Interviewed by George W. Kay). Mississippi Rag, Sept. 1979, pp. 1-4.
A substantial interview of one of the foremost authorities on New Orleans jazz.

Rose, Al. Eubie Blake. New York: Schirmer Books (a Division of Macmillan Publishing Company, Inc.), 1979. illus. discography. index. 214p. $10.00.
Al Rose, a long-time friend of Eubie Blake, taped many hours of Eubie's reminiscences and used them as the basis for this biography.

Wildman, Joan M. "The Function of the Left Hand in the Evolution of Jazz Piano." Journal of Jazz Studies, Spring/Summer 1979, pp. 23-39.
An analysis, with musical notations, of pianistic development from ragtime to jazz.

JAZZ FESTIVALS

Late January 1980. Old Jazz Meeting, Warsaw, Poland. (For details, write Jazz Forum, Nowogrodzka 49, 00-695 Warsaw, Poland).

Late April 1980. New Orleans Jazz & Heritage Festival. (For details, write P. O. Box 2430, New Orleans, La. 70176).

May 1980. Coon-Sanders Reunion. Uptowner Inn, Huntington, West Virginia.

Late May 1980. International Oude Stijl Jazz Festival. Breda, Holland.

Late May 1980. Sacramento Jubilee. Old Sacramento, Calif. 95814.

NEW RECORDINGS

"Eclectic Heritage." Jim and Martha Hession. TAM Records (8945 Lemon Ave., La Mesa, California 92041). TAM-1. $7.00 (U.S., postpaid; foreign, add $2.00 per order for shipping and handling).
Features highlights from "That American Music," a show developed by Jim and Martha Hession. Traces 80 years of American jazz piano and popular song, including vocal works by Berlin, Gershwin, and Sondheim; piano solos include Eubie Blake's "Charleston Rag" and Count Basie's "Jumpin' at the Woodside." Fourteen selections in all.

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RAGTIME...
UNDER YOUR HAT

FOUNDED 1962
INCORPORATED 1970

THE RAGTIME SOCIETY
INCORPORATED

is a non - profit corporation having the following objects:

To preserve classical ragtime music and to pursue such other activities as shall serve to maintain and develop interest in classical ragtime music and music related thereto.

BOARD OF DIRECTORS
1978-1979

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John Fairhead - Treasurer

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Allen MacInnes
Marjorie Wittmann

Ragtime editors: Ann Tudor
Dean Tudor

PRESIDENT'S MESSAGE

As I looked through the pictures from Bash '79, I could almost imagine myself again at the Cara Inn, seeing friends and hearing that wonderful, foot-stomping, lilting music. What a marvelous party it was this year! I only wish that all the members of the Ragtime Society could have been there to enjoy it, for even the marvelous pictures that Walt Gower took for us can't convey all the excitement and enthusiasm of that weekend.

It's difficult to decide which I enjoyed more - seeing many, many old friends, or meeting such interesting new ones. Although I couldn't see and talk to everyone at the Bash (no matter how hard I tried), I want to say here how much I have enjoyed sharing ragtime news and experiences with all of you over the past year - and, indeed, over many years.

From all of us to all of you, a holiday greeting: May your New Year be filled with music and the love of friends and family.

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BASH '79 PERFORMERS (listed in order of appearance)

Tex Wyndham - Mississippi Rag

Rosemary Renaud - Haunting Rag

Gloria Ekrom - Yiddisha Luck and Irisha Love

Steve Hull - Gladiolus Rag

Em Kaufman (banjo) and Austin Kitchen (piano) - The Smiler

Jack Hutton - Tribute to Eubie

Alex Scheeline - Top Liner Rag (Lamb)

Don Scott - Great Scott Rag (James Scott)

Wayne Adams (banjo) and Austin Kitchen (piano) - Maple Leaf Rag

Roger Hankins - Whirlwind Rag (J. Russell Robinson)

Max Gottfried - Poker Rag (1912; Charlotte Blake)

Harry Malfas (banjo) and Tom Schmutzler (piano) - Swipesy Cakewalk

Austin Kitchen - Improvisation in Ragtime

Ross Petot - Snowy Mornin' Blues (James P. Johnson)

Bob Kiviaho - Elite Syncopations

Reide Kaiser - Carbolic Acid

Ron Tomarelli - Heliotrope Bouquet

Beverly Klemme - Pineapple Rag

Gerry Vondy - Prairie Queen

Brian Bauer and Kathy Bauer - Orange Blossom Rag

Rich Laniewski - Kitten on the Keys

Charlie Davis - Honeymoon Rag (Scott)

Charles Foreman - Hilarity Rag

Joseph Lamb Presentation

Charles Foreman - American Beauty

Charlie Davis - Alaskan Rag

Helena Bowkun - Ragtime Nightingale

Presentation by Mark Wittman to Amelia Lamb

Remarks and Introduction of Society Directors, by Idamay MacInnes

Eubie Blake

Troublesome Ivories

When Day Is Done

Dixie Moon

The Stars and Stripes Forever

Presentation to Eubie Blake by John Arpin

Gale Foehner - St. Louis Tickle

Tom Schmutzler - King Porter Stomp, Shootin' the Agate

Helena Bowkun - You Tell 'Em Ivories (Zez Comfrey)

Ben Conroy - Four-Day Blues (Montana Taylor), Psalm 32:11

George Foley - Sappho Rag (Russell Robinson), Spanish Venus (Luckey Roberts)

Kerry Price Gower - Come After Breakfast; Buttercup Rag (Milne); Daddy Oh Daddy (Eubie Blake)

Tex Wyndham - Twinkles (Charles Gish); Fats Waller vocals; I Don't Wanna Get Well

Dave Jasen - Too Much Raspberry; The Piano Tuner's Walkaway Rag; Raymond's Rag

Bob Darch - Swipesey Cakewalk; Bohemia Rag; That Teasin' Rag; Twelfth St. Rag (with York Bell-Smith, spoons)

John Arpin - Tribute to Eubie Blake (medley); Tribute to Fats Waller (medley); Slippery Elm Rag (Clarence Woods); Rodgers and Hart medley.

Bob Seeley - Maple Leaf Rag; Honky Tonk Train Blues; St. Louis Blues.

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LOST ADDRESS BOOK

IMPORTANT NOTICE; Gloria Ekrom has written us to ask for help in locating her purse-sized address book. The book did not have her name on it, but it does contain the names and addresses of many musicians and collectors. Since she uses the book to fill requests of Bash attendees, a number of people will be disappointed if Gloria doesn't succeed in locating the book. If you happen to find it among your trophies from this year's Bash, please send it on to Gloria at: 3017 West Barrett, Seattle, Washington, 98199.

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Tex Wyndham

Rosemary Renaud

Gloria Ekrom

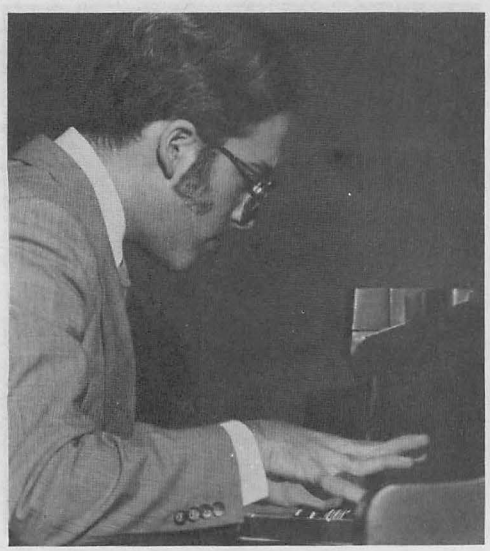
Nancy Wyndham

Eli Kaufman - banjo. Austin Kitchen - piano.

Steve Hull

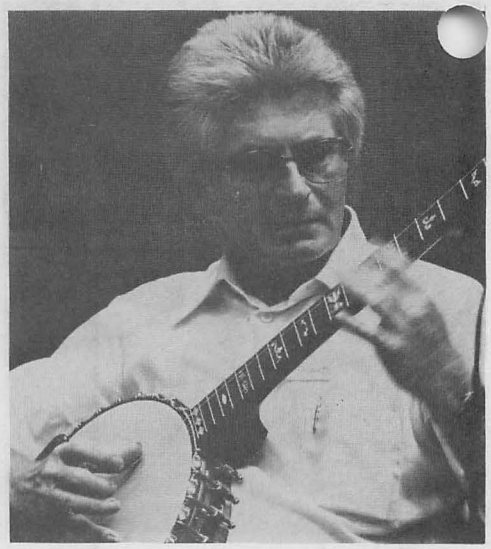
Tex Wyndham

Jack Hutton



Alex Scheeline

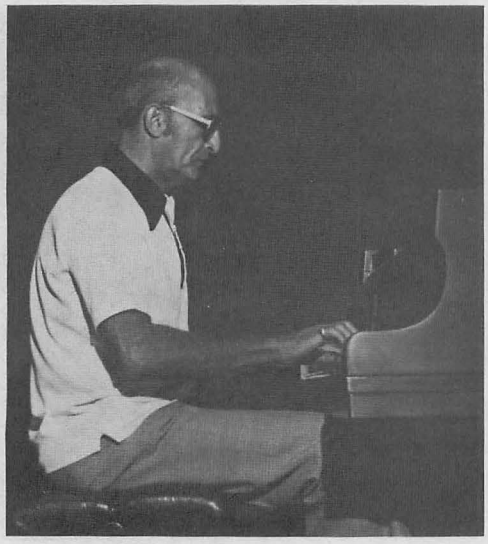
Don Scott



Wayne Adams

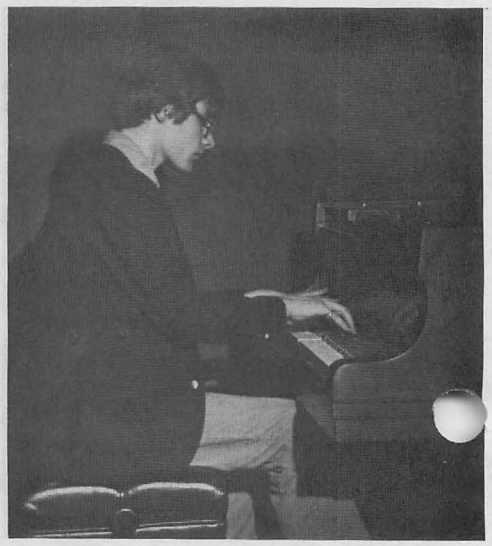
Harry Malfas - banjo. Tom Schmutzler - piano.

Roger Hankins



Max Gottfried

Austin Kitchen



Ross Petot

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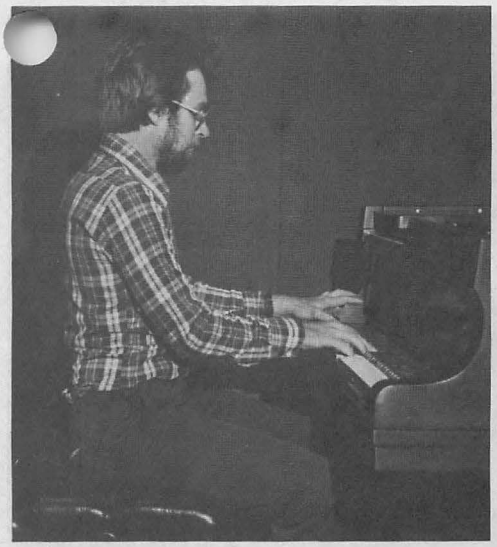
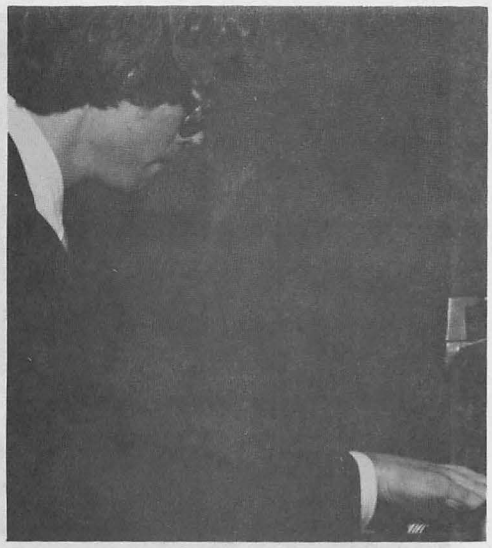
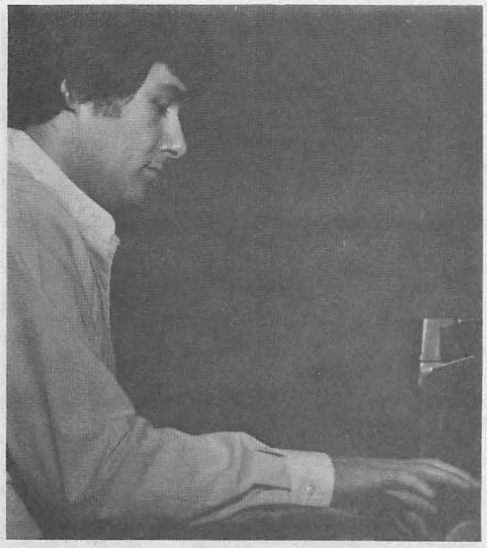


Bob Kiviaho

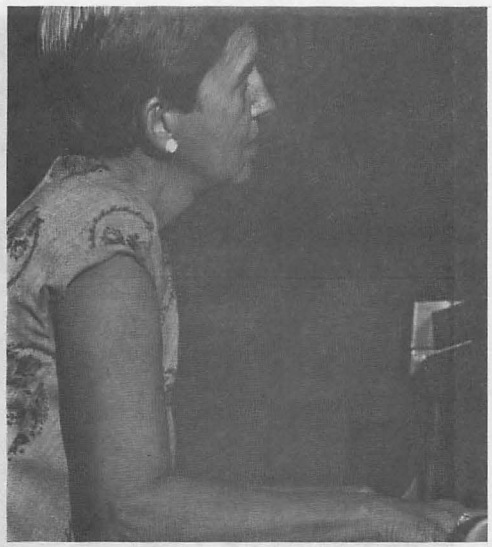


Reide Kaiser

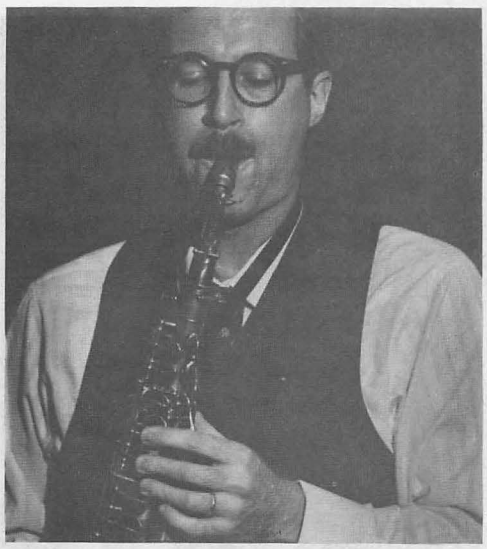


Ron Tomarelli

Beverly Klemme

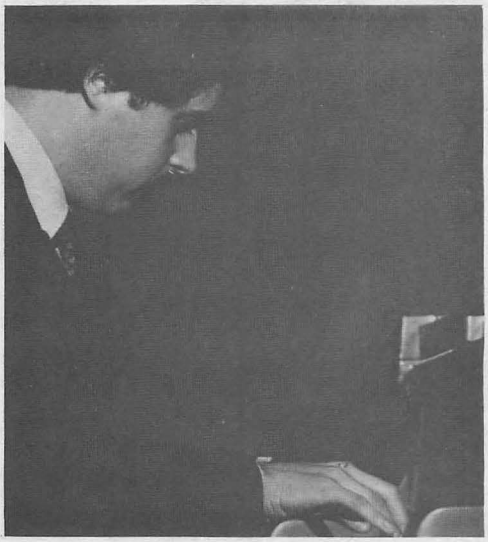


Gerry Vondy

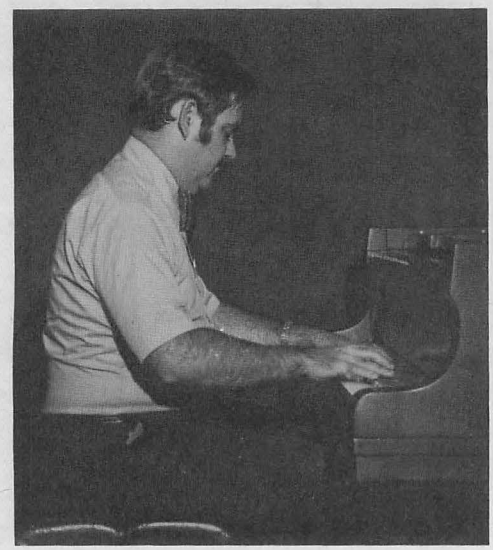


Brian Bauer

Society Directors & Mr. & Mrs. Blake

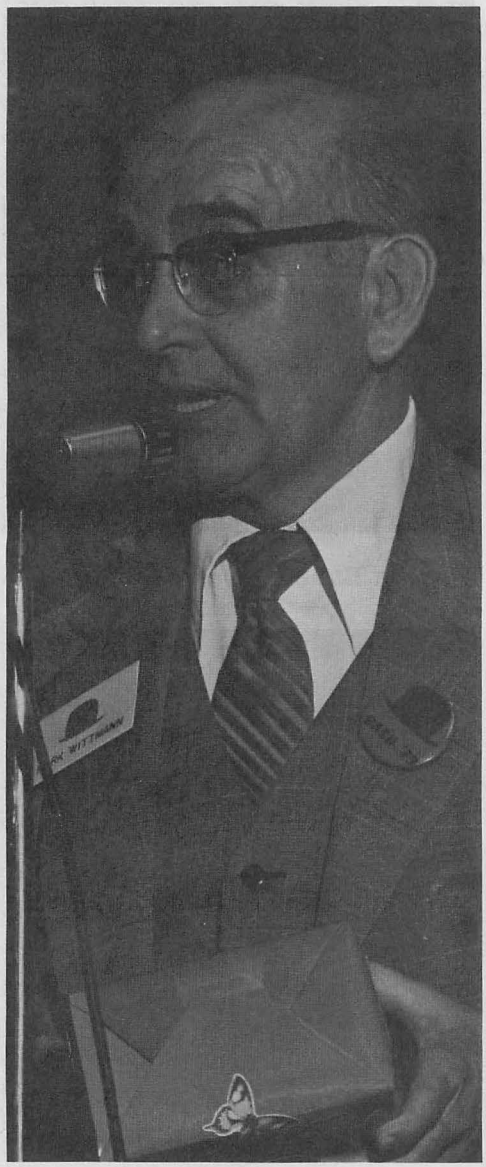


Rich Laniewski



Charlie Davis

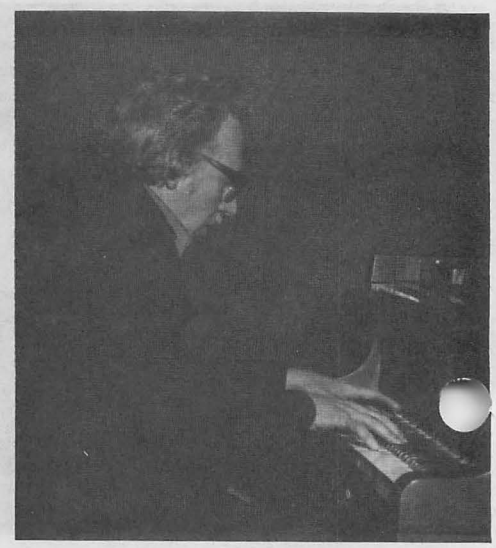
Charles Foreman



Mark Wittmann

John Arpin presentation to the Blakes

Gale Foehner



Tom Schmutzler

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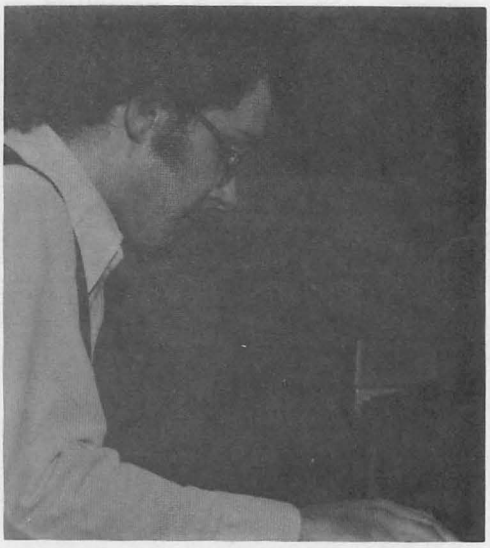
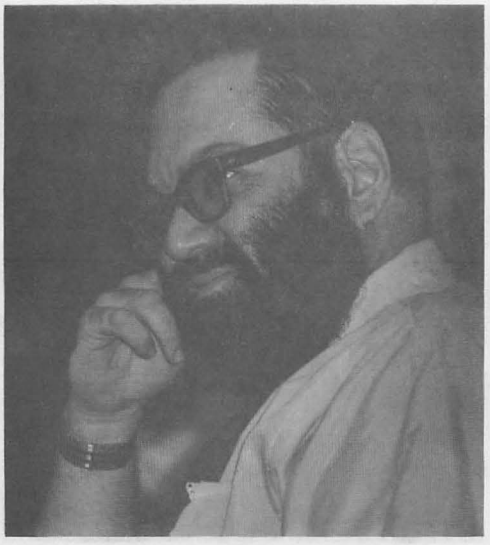
Helena Bowkum

Ben Conroy



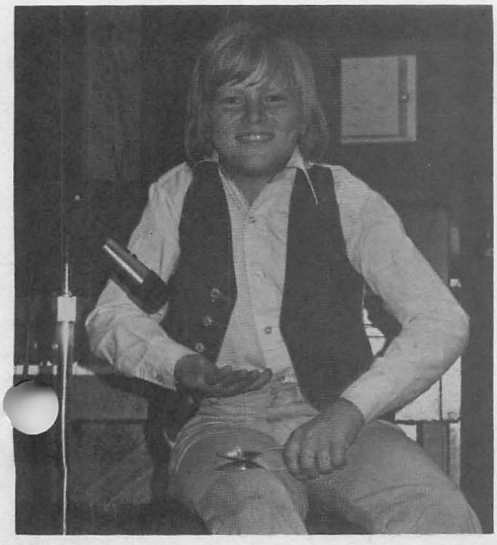
George Foley

Kerry Price Gower

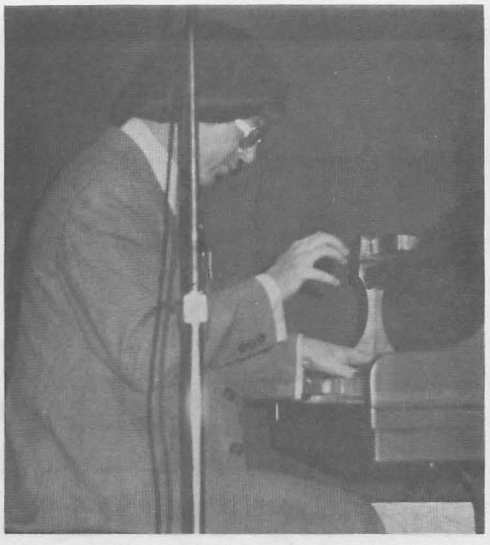


Dave Jasen

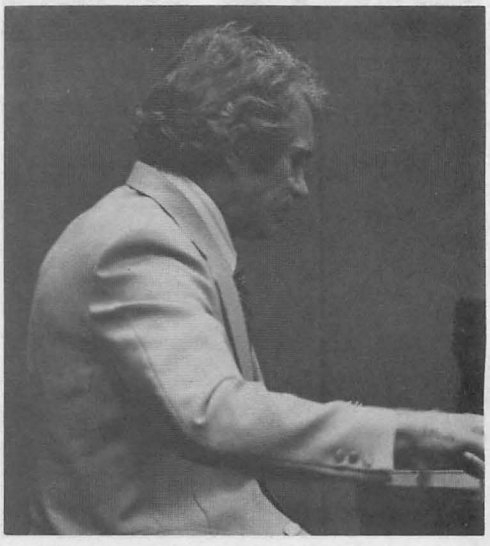
Bob Darch



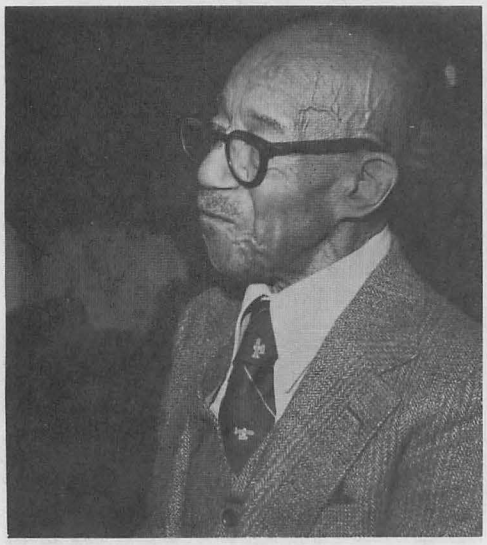
York Bell-Smith



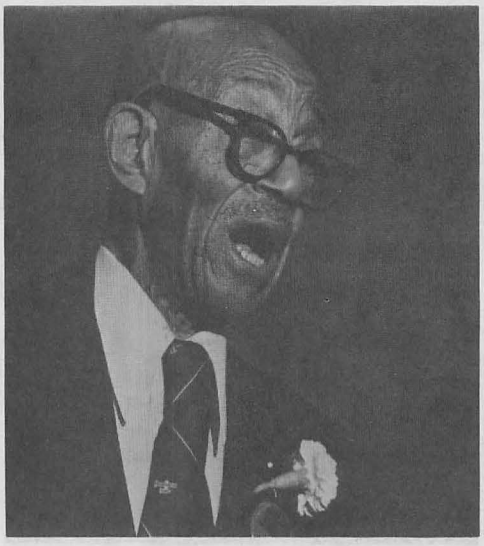
John Arpin



Bob Seeley



Eubie Blake



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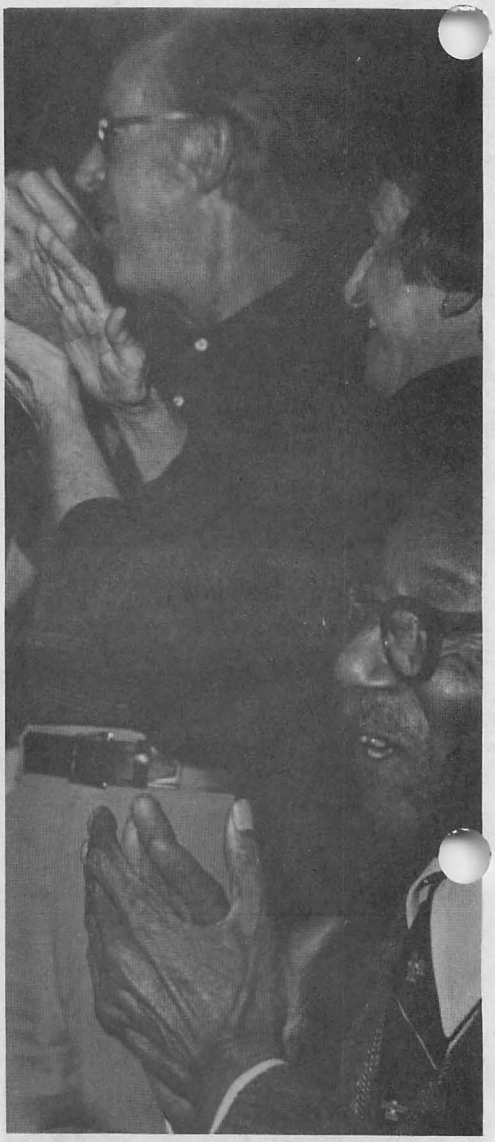
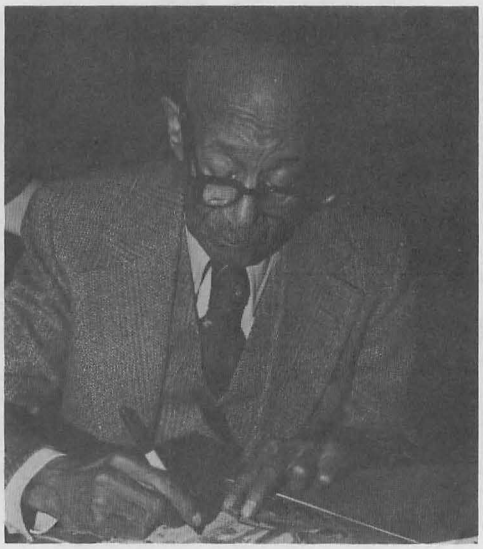
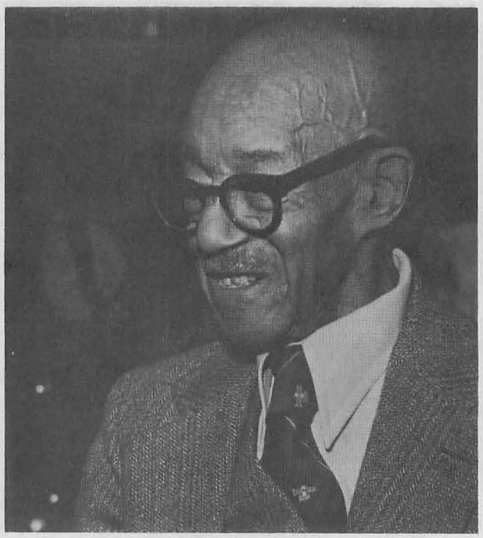


Darch, MacInnes, Blake

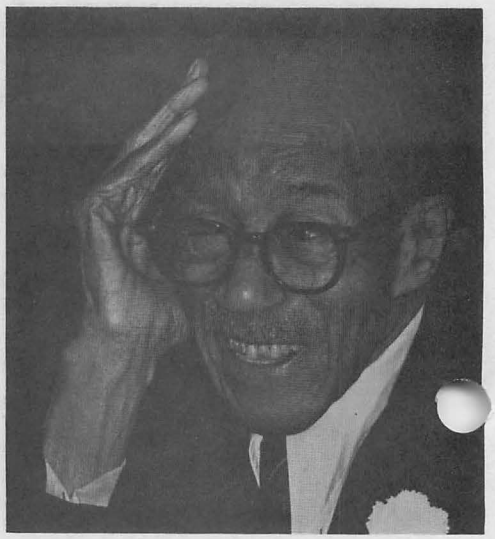
Eubie Blake



Eubie Blake



Eubie Blake



Eubie Blake

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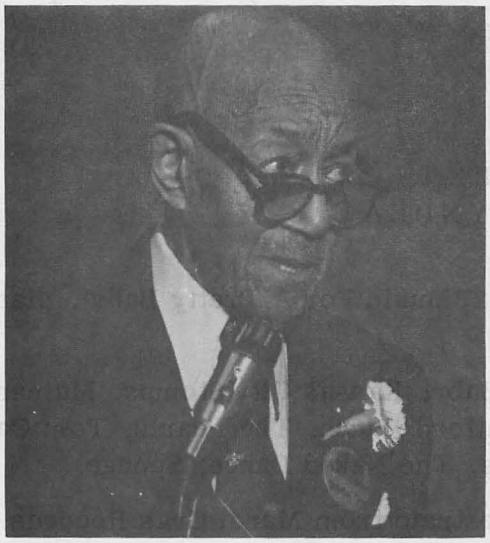
Eubie Blake



Eubie Blake

Eubie Blake

Marian Blake

Eubie Blake and admirer

Friday evening party. Tex Wyndham at piano.

RECORD REVIEW

by
TEX
WYNDHAM

Mardi Gras MG-1002 'Music For A Pretty Baby', piano solos by David Thomas Roberts

Selections: Pretty Baby, Kansas City Stomps, Mamanita, Fat Frances, Honky Tonk Music, Stratford Hunch, The Pearls, Tom Cat Blues, Mr. Jelly Lord, New Orleans Joys, The Naked Dance, Sponge.

Available @ $7.98 postpaid from Mardi Gras Records, Inc., 1924 Lafayette Street, New Orleans, Louisiana 70113.

For his initial ragtime recording, David Roberts gives us an interesting and different view of ten Jelly Roll Morton compositions, showing that they adapt rather well to a straight-forward, bright country-rag style vs. the earthier Jellyish pianistics usually applied thereto. Roberts' delivery on the stomps is too often excessively deliberate and labored, though at its best ('Tom Cat') it has an appealing raggedy roll. However, 'Mamanita' and 'Joys', with their wistful melodies and comfortable Latin rhythm, flow along quite satisfactorily, and the program ends triumphantly with an outstanding, dark, sinister rendition of W. C. Simon's strange folk rag 'Sponge'. David is a welcome newcomer to the contemporary ragtime stage whose obvious promise is imperfectly realized on this somewhat tentative and uneven album.

* * *

Euphonic ESR 1217 'Dance Of The Witch Hazels - At The Jug Club 1951', piano solos by Paul Lingle

Selections: Good Gravy Rag, Tin Roof Blues, Strut Miss Lizzie, Sister Kate, 2:19 Blues, Louisiana Rag, Tiajuana, Ace In The Hole, Squeeze Me, Black And Blue Rag, September In The Rain, Dance Of The Witch Hazels.

Available @ $7.95 postpaid (plus 50¢ overseas) from Euphonic Sound Recording Co., 357 Leighton Drive, Ventura, California 93001.

Lingle, who was active though seldom recorded in the San Francisco traditional jazz and ragtime revival scene in the 1940s, delivers four magnificent rags, surging with propulsive rhythm and high spirits, in this decently-enough-taped Lp preserving one of Lingle's gigs - extra high marks to Lingle's own rag, 'Hazels', which mounts a jingly first strain, complex noveltyish second, and march-like trio over a stomping oom-pah that develops into a big blaze of two-handed glory. However, Lingle's refusal to do much more than decorate the melodies with trills, anticipations, and grace notes works against him in the eight non-ragtime titles, where the absence of a carefully-structured, multi-theme score seems to require a higher proportion of imagination if ennui is to be

avoided as chorus after rather predictable chorus rolls by - compare the satisfactory rendition of '2:19', which embodies a fair degree of personalization and improvisation, with the stupefyingly repetitive 'Roof', and you'll see what I mean. In any event, he emerges as a clean player whose particular strength - certainly an enviable one - is laying down an irresistible beat that drives like crazy without becoming forced. As a ragtime freak and West Coast jazz devotee, I would not want to miss either the rags on this disc or the perspective it gives regarding a hitherto somewhat shadowy figure, but regretfully, I would not say that the majority of the music here is notably engaging.

* * *

Folkways RBF 38 'Early Band Ragtime'

Selections and Artists: Maple Leaf Rag - United States Marine Band; Dill Pickles, Pickles And Peppers, Whitewash Man, Temptation Rag, Southern Beauties Rag - Pryor's Band; Smiler Rag - Zonophone Concert Band; Black and White Rag, Ragamuffin Rag - Walter B. Rogers Orch. ; Wild Cherries, Sweetmeats - Zonophone Orch. ; Carpet Rags - Hager's Orch. ; Cabaret Rag - Prince's Band; Powder Rag - Black Diamonds Band; Banana Peel Rag - Rogers Band; Les Copeland's Rag, Honolulu Rag - band not identified.

Available, probably @ $7. 98, from Folkways Records, 43 West 61st Street, New York City, New York 10023.

Here we have another compilation by historian Dave Jasen, including his informative liner notes, of very early rag recordings, this one by brassy, bouncing, military bands, many of which display in their rushed tempos, strident attack and/or jerky, clipped phrasing only an uncertain grasp of what makes ragtime work. The disc has principal appeal to students of the music rather than the ragtimer who wants to listen for casual enjoyment, but within that limitation, there are several things on the bill that are very good or especially interesting, e. g. , 'Maple', a 1909 re-recording of the first known (1906) waxing of Joplin's masterpiece, by the same organization using the same chart; 'Ragamuffin', a strutter with a minor pseudo-Arabian flavor given a powerful ride in a superb, imaginative arrangement; and 'Cabaret', the only permanent preservation of a non-copyrighted, delightful Harry Austin Tierney opus that builds well through delicate woodwinds on the A strain, big-bottomed brass on B, bells on the trio, and a slow, majestic out chorus after the dogfight. Sound quality of these ancient performances is, understandably, sometimes distant or scratchy, but mostly is quite acceptable if not better than you'd expect, while Dave's layout of the program into a side of familiar rags and a side of super-obscurities heightens your interest, most pointedly as the rarities like 'Carpet' and 'Banana' unfold (unpeel?). Worthwhile view of the rags as rendered during the classic period, an album that hits its target dead center, but specialists only, please.

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BOOK REVIEW

"Ragtime Rediscoveries", selected and with an introduction by Trebor Jay Tichenor, Dover Publications, $8.95.

This new folio, hot off the press, appeared on the record and Lp bar at the 1979 Bash, much to the delight of the battery of ticklers in attendance who were thumbing through the scores of these 64 vintage solos, complete with covers, with squeals of glee. Those who took copies home could waste no time becoming acquainted with the raggedy conceptions of, e.g., George D. Barnard (composer of "A Cyclone In Darktown"), William Christopher O'Hare ("Levee Revels"), C. Roland Flick ("Snowball Babe"), and Clifford Adams ("Ink Splotch Rag").

The foregoing list tells you where Trebor placed his emphasis in picking tunes for the book. Drawing on his substantial expertise and incredible sheet music collection, and keeping in mind that (amazingly enough) the rags of Joplin, Lamb, Turpin and other big guns are pretty easy to find now, Treb has given us a ragtimer's dream of material worthy of being ranked with the best but which has been forgotten because, possibly, it was published by an obscure firm (March & Needles in Wichita produced Les Copeland's "Cabbage Leaf Rag"), in an out-of-the-way location (Quincy, Illinois for Imogene Giles' "Red Peppers"), or by a musician who didn't seem to write much else (Harry W. Jones, who authored "Swamptown Shuffle", would appear to fit that description). Along the way, a few gaps in the available catalog of major names are filled in via inclusion of such items as James Scott's "Ophelia Rag", "Princess Rag", and "Dixie Dimples".

A particularly attractive feature of the volume is its accessibility for a pianist with an interest in rag and a moderate working knowledge of the keyboard. Heavily flavored with straightforward jaunty country rags, the set has an open, easy-to-grasp, foot-tapping appeal, while a large proportion of the titles are not all that hard to play for someone who has the boom-chick left hand reasonably under control. For example, "Old Virginia Rag" by Clyde Douglass is a dandy number despite its thin chart; "Dixie Queen" by Bob Hoffman sports mostly single-note treble; and H. H. Mincer's "Virginia Two-Step" moves from a light cakewalk in G to a high-kicking rag trio in C. More sophisticated ragophiles will savor the idiosyncracies of these shadowy composers, such as the boogieish walking bass in Edward Hudson's "Moonshine Rag", the slide-like first-strain smears of trombonist Arthur Pryor's "Razzazza Mazzazza" and the subway rumbles of Bess Rudisill's "The Eight O'Clock Rush".

So there's something for everybody, especially any piano player who reads this magazine, and at a price that's laughably low compared to what you'd have to pay dealers for an original edition of almost any one of the selections - if you could find a dealer who had any. In fact, even if you've been buying up all the folios, Society reprints, and other ragtime that's come on the market over the last ten years or so, you still probably won't have a third of the total menu in this must-have repast. Layout has not been designed to minimize page-turning, but I solved that problem; I got four copies.

- Tex Wyndham

A DISSENTING VIEW

Brice Wightman of Ottawa has sent us a copy of an article from The Etude of June 1918. If we ever need a reminder that ragtime was not always considered an advancement in the musical world, this is that reminder. Incidentally, Brice picked up his copy of The Etude at a flea market near Toronto on the day of the Bash - and he reports having seen John Arpin latch on to several hundred copies of old sheet music to use for wallpaper. But here's the bad news about ragtime in 1918:

"Ragging" Good Music by Edward Baxter Perry

It is no uncommon thing in these days of rampant frivolity and seemingly almost universal imbecility, to hear in hotels and other places of public gathering not only a continuous series of the trashiest ragtime pieces played on a mechanical piano, or even by a so-called orchestra, which are a deliberate insult to all intelligent persons present, but even well-known good compositions by recognized composers of high standing perverted and distorted out of all semblance to the original works and vulgarized beyond the power of language to express by being changed and twisted into cheap ragtime rhythms.

Only lately I heard in the dining room of a first-class hotel in a large city the Traumerei by Schumann and a few other equally exquisite and well-known gems played in ragtime throughout by an orchestra composed of fairy good executants, which might have been good if it had confined itself to legitimate work instead of attempting to cater to the present ragtime mania. If the distance between us had not been so great I certainly should have thrown my dishes, with their contents, at the head of the director. But I was afraid to trust my aim.

If musicians, so-called, will insist on prostituting their art, whatever talent they may possess, there is plenty of cheap stuff they might give without desecrating the works of the masters. I have heard that there were in New York surgeons who advertised to operate for the ragtime mania, and I should be willing to contribute something to encourage such an attempt. But I doubt if they could find within the skulls of such musicians or their voluntary listeners sufficient brains on which to operate.

Ragtime is syncopation gone mad, and its victims, in my opinion, can only be treated successfully like the dog with rabies, namely, with a dose of lead. Whether it is simply a passing phase of our decadent art culture or an infectious disease which has come to stay, like la grippe and leprosy, time alone can show. But so long as the general public insists upon hearing it I regret to say there will be plenty of musicians, again so-called, who will be quite ready to furnish it at so much per night. What they do with their self-respect, if they ever had any, in the meantime is a problem for the psychologist to wrestle with, but which is wholly beyond my power to solve.

We have Musical Unions in many of our cities, and one of the first rules they should pass is that any member found guilty of what is called "ragging" a classic should be dismissed from the organization in disgrace, and never again permitted to appear in any reputable organization. I knew of one string quartet

from Chicago who had two of their dates in Kansas cancelled last season because they flatly refused to play ragtime stuff on their program. All honor to them!

Unfortunately, the bureaus and lyceum managements realize the trend of public taste, and cater to it, instead of attempting to elevate it. With them it is purely a business proposition. They engage by the season the attractions which they can get for the least money and sell for the most, because they are what are known as "Box Office Propositions." It is a fight to the death between the bureaus, on one side, and the real artists and would-be educators on the other. And at present the tide is running strongly in favor of the bureaus. Unless the local managements of lyceum courses take a firm and decided stand in the matter and find some way to work together there will soon be no artists at all worthy of the name, only bureaus and the players of Good Gravy Rag, whom they send out and foist upon the helpless public. And then what becomes of good music, with its educational and artistic uplift?

If, however, worst comes to worst, and cheap music and vaudeville kill the concert and the theater, as is already being done, let us at least make a stand together in the interest of the few who really care and insist that ragtime effects shall be obtained from ragtime writers or the ragbag or any other available and suitable source, and that really good music shall not be mutilated, degraded and disgraced by being subjected to the "ragging" process.

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"TREEMONISHA" PERFORMED IN LOS ANGELES

The August 1979 issue of the Los Angeles Times carried a review of a new production of Treemonisha, Scott Joplin's opera written in 1911. For the enlightenment of ragtimers who missed the review, we are reprinting it here:

Scott Joplin was an inspired, sophisticated composer and his 1911 opera "Treemonisha" clothed an ingenuous social fable in music of extraordinary brilliance and charm. With some 27 Joplin numbers in two hours, the work is inherently entertaining. But it needs a staging that can make its sense of wonder and menace - its faith in education and simple goodness, its fear of superstition and malignant forces of nature - credible as a theatrical vision.

Lambert Mitchell's production, running weekends this month at Scottish Rite auditorium, never achieves the evenness of tone that can make you believe in "Treemonisha" the same way as "The Wizard of Oz" (another musical parable with its share of terror). However, the company is so unfailingly spirited, and the score so incessantly beguiling, that even someone aware of all the flaws could hardly be blamed for recommending the result.

Music director William Carter faced two logistical hazards at Scottish Rite: the lack of a pit, which caused him to conduct the singers via television monitors placed on the stage apron; a loudspeaker system, which reduced the sound of his diligent but sometimes overtaxed orchestra to something resembling a tinny transistor radio.

Dauntlessly he minimized these obstacles, drawing expert singing from his 10 principals and, except for a disappointing run through of the scintillating "Aunt Dinah Has Blowed De Horn," vibrant and skillful vocalism from the large Norman Aires Chorus.

In the title role, Helen Smith Mitchell slumped and fidgeted and found no dramatic spine to what should be the portrayal of a charismatic leader; however, she sang beautifully - her gleaming, perfectly focused soprano free on top and utterly untroubled by Joplin's slippery rhythms. As Remus, tenor James Sterrett-Bryant encountered difficulties at the start of "Wrong Is Never Right" on Saturday, but otherwise sang sturdily and acted skillfully. Marvin Samuels brought imposing dignity (though not the low D needed at the end of "When Villains Ramble Far and Near") to his performance of Ned and, aside from some unfortunate diva mannerisms, Joan Nezy contributed a strong, capably sung characterization of Monisha.

Kenn Hicks projected enormous flair as Andy, Philura Williams added vocal luster to "A Real Slow Drag" as Lucy, Xavier Chatman gave the chief conjuror, Zodzerick, a fleet, reptilian fascination and subsidiary assignments found capable interpreters in Wendell Howard, Byron Matthews and Eric Joyce.

A better stage director than Chester Whitmore would have imposed a single style on the participants; would have created a sense of community in the choral episodes rather than simply lining everyone up, oratorio style, behind the principals; would have brought real conviction to the kidnaping scene; would have shaped the musical transitions into purposeful dramatic statements. At the very least, however, Whitmore's staging never got in the way of a good individual performance and never seriously cheapened Joplin's libretto - though the overplayed comedy of the Parson Alltalk scene came close. This "Treemonisha" emérged far from ideally realized, but still with much of its life and power remarkably intact.

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ST. LOUIS RAGTIME ENSEMBLE

The St. Louis Ragtime Ensemble, a conjunction of musicians, dancers, and choreographers, is a newly formed group now ready for touring. The group performed at Washington University in St. Louis on November 3, after having completed a successful tour of Ireland in the summer. Ragtime lovers interested in the group's touring plans may write to Gilbert B. Fisher, Manager of the St. Louis Ragtime Ensemble, 3520 Laclede, Apt. 209E, St. Louis, Missouri 63103.

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SOMETHING DOING...

JOHN ARPIN

Chelsea Inn, 33 Gerrard St. W., Toronto. In "The Piano Bar" M-F 5-8 p. m., and with his trio in "The Chelsea Bun" lounge M-S 9 p. m. to 1 a. m.

BRIAN AND KATHY BAUER

Rodeway Inn, 7001 Buffalo Ave., Niagara Falls, N. Y. Appearing with Lou "Al Jolson" Lasota and Fritz Raiser, every Friday from 9 p. m. to 1 a. m.

STEEN CHRISTENSEN

Mechanical Music Museum (MMM), Vesterbrodage 150, Copenhagen, Denmark. Performs the 2nd and 4th Wednesday of each month.

CHRYSANTHEMUM RAGTIME BAND

Hotel Utah, 4th and Bryant Streets, San Francisco, California. Performing Jan. 12, 1980 at 9. 30 and 11. 00 p. m. Will also appear on Thurs., Jan. 31, as part of the Plowshares concert series (in conjunction with San Francisco's Mardi Gras festivities).

DON EWELL

Esplanade Lounge, Royal Orleans Hotel, New Orleans, La. A piano player par excellence - ragtime, Morton style, and Waller style.

DAVE FLOWITT

Brunswick Hotel, Brunswick St., Toronto. With Dr. McJazz Band, Thursday through Sat., 9 p. m. to 1 a. m.

Chelsea Inn, 33 Gerrard St. W., Toronto. With the Chelsea Chasers Trio and Dr. McJazz Band (alternating weeks), on Saturdays, 2-5 p. m.

GALE FOEHNER

Stillson Street Garage and Restaurant, 23 Stillson St., Rochester, New York. Plays ragtime, jazz, and blues on Wednesdays, from 8:00 p. m. to midnight.

GEORGE FOLEY

Barnhill's Restaurant, 6339 Olde York Road, Parma Heights, Ohio. Plays Thursday through Sunday, 7 p. m. to midnight, on the 7-foot Orchestra Piano.

ROBIN FROST

Olive Mill Bistro, 1295 Coast Village Road, Montecito (Santa Barbara), Calif. Frost plays with The Bistro All Stars, every Sunday 9:30 p. m. to 12:30 a. m.

ROBERT GOODNOW

Broadmoor Hotel, Colorado Springs, Colorado.

EDDIE GREEN

Proctor House Restaurant, Lowell St., Peabody, Mass. Green (known to Society members as Ed Greenberg) plays Wed., Thurs., Fri., and some Saturdays. He doesn't play rags, but he enjoys ragtime and would like to meet any Ragtime Society members in the area.

RALPH GRUEGEL

Peabody's, Cedar and Taylor Road, Cleveland Heights, Ohio. With The Eagle Jazz Band, Friday, 8-12 p. m.

The Roadhouse, 8425 Old Route "8", Northfield Center, Ohio. Appearing on Saturdays.

JOHN HASSE

The Ordinary, Nashville, Indiana. Appearing Friday and Saturday nights.

TOM "JAZZOO" JONES

The Paddlewheel Bar, "Mississippi Queen," New Orleans to Vicksburg.

JIM KAPLAN

Pizza-Stein, 1428 W. Galena Ave., Freeport, Illinois. Appearing on Tuesday, Friday, and Sunday.

TOM LOUGH

Loose Caboose, KSU Eastway Center, Kent, Ohio. Jazz piano. Fri., 4-8 p. m.

BOB MILNE

Charley's Crab Restaurant, Troy, Mich. (I-75 at Crook's Road Exit). Appears 4 p. m. to 12:30 a. m. daily, including Sunday (alternating with Bob Seeley).

MIKE MONTGOMERY

Rathskeller, The Dakota Inn, John R. Road (north of McNichols), Detroit, Michigan. Appearing Friday nights.

NEW SUNSHINE JAZZ BAND

Biltmore Ballroom (upstairs), 1811 Columbia Rd., N. W., Washington, D. C. Appearing the 3rd Sunday and 1st Wednesday of every month, 9 p. m. - midnight.

DR. ELI NEWBERGER

Sticky Wicket Pub, West Main St., Hopkinton, Massachusetts. Appearing with the New Black Eagle Jazz Band (pianist, Bob Pilsbury), Thursdays, 8-12 p. m.

DARYL OTT

The Fishmarket Back Room, 106 King St., Alexandria, Virginia. Solo ragtime piano nightly.

QUEEN CITY RAGTIME ENSEMBLE

Zeno's 1421 Larimer, Denver, Colorado. Performs with the Queen City Jazz Band every Fri. and Sat., approx. 10 p. m.

BOB SEELEY

Charley's Crab Restaurant, Troy, Mich. (I-75 at Crook's Rd. Exit) Appears 4 p. m. to 12:30 a. m. daily, including Sunday (alternating with Bob Milne).

RICHARD SKRIKA

Lee's Imperial Tavern, Riverside Drive, Windsor, Ontario. Pianist with the Eric Mannering New Imperial Jazz Band. Every Sat., 4-7 p. m.

TREBOR TICHENOR

Goldenrod Showboat, St. Louis, Missouri. Appears every Sat. night. Trebor also has a weekly radio show on KWMU-FM (90.7), "Ragophile with Trebor Tichenor," Fridays, 7-8 p. m.

JERRY TRAUNIG

Brownstone Restaurant, Hartford, Connecticut.

TERRY WALDO

Crazy Horse Saloon, Bush Blvd., at Route 161 (near I-71), Columbus, Ohio. Appears with singer Susan Lamarche, Sundays, 8 p. m. to 1 a. m.

TEX WYNDHAM

The Green Room, Hotel DuPont, 11th & Market Sts., Wilmington, Dela. Appears with The Red Lion Jazz Band, 1st Friday every month, 8:30 p. m. to 12:30 a. m. Phone (302) 656-8121.

PERFORMERS TO WATCH FOR!

EUBIE BLAKE performs frequently at concerts and festivals. He also makes guest appearances on TV talk shows and radio programs. Watch your local paper - don't miss Eubie!

PETER FAHRENHOLTZ tours regularly in Denmark (and occasionally in other European countries). He plays solo ragtime and also with bands.

GLENN MEYER makes regular appearances with his band in the St. Louis, Missouri, area

MAX MORATH is on the road with "The Ragtime Years." Watch for it!

TOM NOEL is on the road with two living portrayal shows: "Mark Twain at Home" and "Mr. Jelly Lord," the latter based on the life of Jelly Roll Morton.

RAGTIME RADIO

TREBOR TICHENOR has a weekly show called "Ragophile with Trebor Tichenor," on KWMU-FM (90.7, St. Louis, Missouri), Fridays, 7-8 p. m.

HANK TROY's ragtime program is on KVOD-FM (Denver, Colorado), Tuesdays, 6:30 - 7:00 p. m.

TERRY WALDO hosts "This Is Ragtime" on National Public Radio. Check your local listings for this weekly half-hour show.

GALEN WILKES presents "The Ragtime Years," a weekly half-hour show, on WVHC-FM (88.7, Hempstead, Long Island, N. Y.), on Tuesdays, 9-9:30 p. m.

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The Chrysanthemum Ragtime Band of San Francisco is a small recreational musical group comprised of men and women dedicated to recreating the authentic and enchanting orchestra sounds of the ragtime era, recalling a time when entertainment was live performance.

Drawing from a varied repertoire of works by ragtime masters and other notable composers of related turn-of-the-century musical gems, the Chrysanthemum Ragtime Band offers programs which feature little-known "Vintage American Music for Theatre Orchestra" seldom heard today.

All selections are played in their original orchestrations - a combination of 11 instruments equally suitable for the dance floor, theater pit, or park band stand. The group, which had considerable success as a community musical group over the past year, is now making itself available for at least one engagement per month, appearing in regular monthly performances at the Hotel Utah, located at 4th & Bryant Streets in San Francisco.

To date, the group has appeared at the Castro Theater; the Fairmont Hotel; Bear Hollow's Octoberfest; the American Folk Arts Festival at Brooks Hall; Chez Jacques· the Grand Piano Coffee House on Haight Street, in a special commemorative presentation celebrating California's Admission Day and which featured a program of San Francisco songs and selections from California's Gold Rush Era and the turn-of-the-century. Most recently, the ensemble has been confirmed for a booking by the Fort Mason Foundation in San Francisco to perform in February in conjunction with Mardi Gras Festivities in their Plowshares concert series which is funded in part by the National Endowment for the Arts.

The Chrysanthemum Ragtime Band, in addition to being a performing ensemble, also maintains an archive of authentic arrangements of "Vintage American Music for Theatre Orchestra," with over 150 titles in their collection. We are offering, wherever copyright restrictions may no longer apply (generally, for most tunes copyrighted up to 1906 now in the public domain), copies of our arrangements which are no longer in print and, for all intents and purposes, unavailable. A catalog of our collection is available upon request. Inquiries about the ensemble are welcome and may be directed to: Larry R. Delorier, 47 Caselli Avenue, San Francisco, California 94114: or telephone (415) 626-0284.

HUNGARIAN RAG

BY JULIUS LENZBERG

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